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THE ROSARY

BY
ETHELBERT NEVIN

WORDS BY
ROBERT CAMERON ROGERS

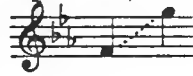
VOCAL EDITIONS

Song with Piano Accompaniment (Six Keys)

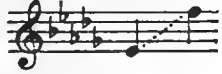
High Sop. or Ten. in F



Sop. or Ten. in E♭



Sop. or Ten. in D♭



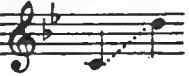
Mez. S. or Bar. in C



Mez. Sop. or Bar. in B



Alto or Bass in E♭



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(Paraphrase)

Harp Solo with Organ accompaniment ad libitum

Arranged by A. F. PINTO

N. Catalog of music for Harp (42 pp.) containing Harp Solos and ensemble pieces, may be had gratis from the publishers, upon application.

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ad lib. 8^{va}

First system of a piano score. The right hand (treble clef) features a melodic line with a series of eighth-note runs, each tied across bar lines. The left hand (bass clef) provides a steady accompaniment of eighth notes. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The system concludes with a double bar line.

Second system of the piano score. The right hand begins with a melodic phrase marked *a tempo* and *espressivo*. The left hand plays a simple accompaniment. The system then transitions into a section for both hands marked *rit.* (ritardando) and *un poco sostenuto*, featuring triplet patterns in the right hand. The key signature remains three flats, and the time signature is common time (C).

Third system of the piano score. The right hand contains a complex, rapid passage marked *ten.* (tenuto) and *volato* (volante), consisting of sixteenth-note runs. The left hand has a few notes. The key signature is three flats, and the time signature is 3/4. The system ends with a double bar line.

Fourth system of the piano score. The right hand features a series of chords and arpeggios, some marked *ten.* (tenuto). The left hand has a few notes. The system includes a *cresc.* (crescendo) marking and a *rit.* (ritardando) marking. The key signature is three flats, and the time signature is 3/4. The system concludes with a double bar line.

a tempo

ten.

The first system of musical notation consists of two staves. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is common time (C). The first measure features a long, sweeping slur over the right-hand staff, with the word "ten." written above it. The right-hand staff contains a series of chords and single notes, while the left-hand staff has a few chords and a single note. The second measure continues the melodic line in the right hand. The third and fourth measures show a more active right hand with eighth and sixteenth notes, and a left hand with a few chords and a single note.

The second system of musical notation consists of two staves. The key signature remains four flats and the time signature is common time. The first measure has a long slur over the right-hand staff, which contains a series of chords and single notes. The left-hand staff has a few chords and a single note. The second measure continues the melodic line in the right hand. The third and fourth measures show a more active right hand with eighth and sixteenth notes, and a left hand with a few chords and a single note.

rit.

accel.

The third system of musical notation consists of two staves. The key signature remains four flats and the time signature is common time. The first measure has a long slur over the right-hand staff, which contains a series of chords and single notes. The left-hand staff has a few chords and a single note. The second measure continues the melodic line in the right hand. The third and fourth measures show a more active right hand with eighth and sixteenth notes, and a left hand with a few chords and a single note.

Largo

The fourth system of musical notation consists of two staves. The key signature remains four flats and the time signature is common time. The first measure has a long slur over the right-hand staff, which contains a series of chords and single notes. The left-hand staff has a few chords and a single note. The second measure continues the melodic line in the right hand. The third and fourth measures show a more active right hand with eighth and sixteenth notes, and a left hand with a few chords and a single note.

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To Charles Schwetze
Harpist of the New York Philharmonic Orchestra
and the Metropolitan Opera House

The Rosary

(Paraphrase)

ETHELBERT NEVIN

Arranged by A. F. PINTO

Harp★

Andante

p *espressivo*

un poco sostenuto

Organ

Andante

p

affrett. assai

★) Can be played as a Harp Solo without Organ accompaniment

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ad lib. gva

a tempo

p *espressivo*

a tempo

un poco sostenuto

ten. *volato*

sostenuto *ten.*

cresc. *ten.* *rit.* *a tempo* *ten.*

cresc. *rit.* *a tempo* *ten.*

The image displays a page of musical notation, likely for a piano, consisting of six systems of staves. The notation includes treble and bass clefs, key signatures (three flats), and various musical notations such as notes, rests, and dynamic markings. The first system shows a complex, fast-paced melody in the right hand with a more active bass line. The second system features a slower, more melodic line in the right hand with a sustained bass line. The third system includes a rapid, ascending scale-like passage in the right hand, marked with 'rit.' and 'accel.'. The fourth system continues with a melodic line in the right hand, also marked with 'rit.' and 'accel.', and a bass line with a 3/4 time signature. The fifth system is marked 'Largo' and features a slower, more melodic line in the right hand with a bass line. The sixth system is also marked 'Largo' and includes a 'ff' (fortissimo) dynamic marking, a 'mp' (mezzo-piano) dynamic marking, and a 'senza Ped.' (senza Pedal) instruction. The notation is written in a clear, professional style, typical of a musical score.

OTHER NOTABLE COMPOSITIONS

By ETHELBERT NEVIN



"Nevin's songs have lyrical contour, lyrical impulses; they come forward in graceful curves like waves, and when they reach their destination, they rise to their climax and make a beautiful end. . . . If you feel in a man's work a quality, which you can only define by making an adjective of his name, then his work has that individuality without which no genius—however infinite his pains—could hold his own through the rush of time. Yes, I think we may call Ethelbert Nevin a great composer of great songs."

—RUPERT HUGHES—

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52. { Song of Love The Old Mill	

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